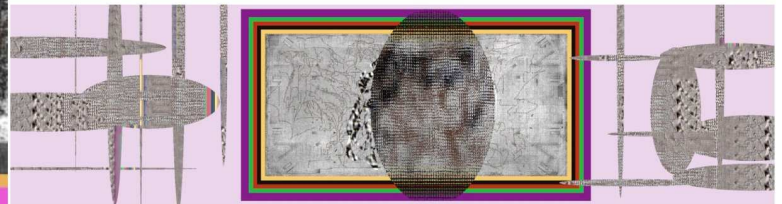


# Ancillary Glass Drawing Gloss

Global Mapping Through the Lenses of Names for Glass

Edwin VanGorder





## Ancillary Glass Drawing Gloss

Global Mapping Through the Lensess of Names for Glass

© by the author of this book. The book author retains sole copyright to his or her contributions to this book.

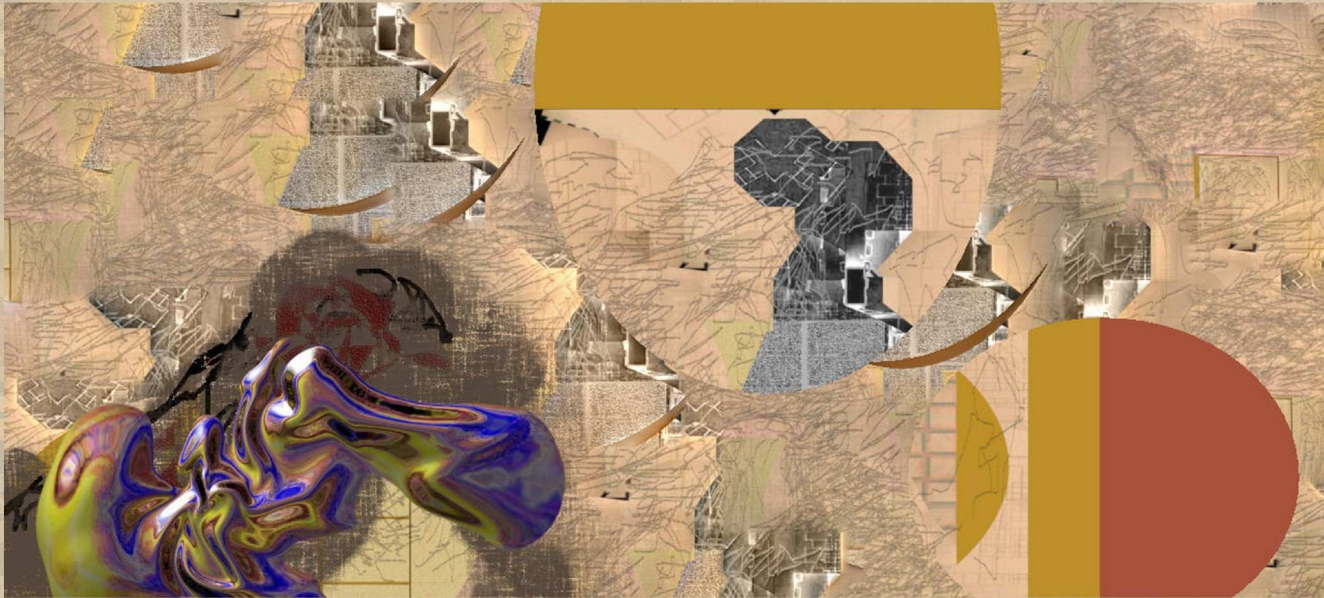
The Blurb-provided layout designs and graphic elements are copyright Blurb Inc. This book was created using the Blurb creative publishing service. The book author retains sole copyright to his or her contributions to this book.





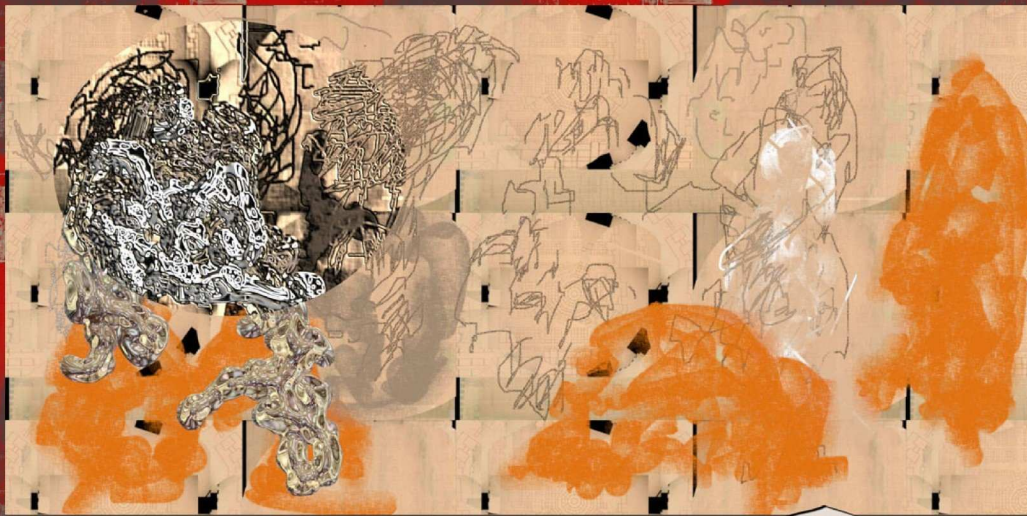
A global mapping motif often figures in my work as a reference to the plasticity, cortical integration of art, and language implicated through marks and morphemes alike by which sense is made via transposals within the same means: in this project I have taken glass itself as such a lense, into diverse cultures of the world by simply taking their individual words for glass as a prompt to look into the culture. Out of these emerge various connections, for example Taiwan and Switzerland and Kyrgyz are “neutral” countries which belong to the commerce system connected with the spice trade routes between the continents by land and sea... some countries have very isolated dialects which permit a linguistic study of the cultures which have touched upon them, and through the spectrum of the arts the domain by which glass is both a very ancient yet also contemporary medium helps bring into play the proleptic content or sense of shuffled time by which experience of these intercepts, concepts, precepts, apperception within the cultural alloysis experience that transformative content by which stone and sand become transparent as the wind in the sail. This meta level which draws upon such resources is studied within the resources of my own cyber drawing out of which the software arguments of an immaterial world yet draw upon what we call material through a semiotic interjunction and recovery of philosophic bracket...

**FAROESE (NORDIC ISLAND- HIGHLY INSULATED HISTORY-: “GLAS= GLASS: RECENT EVOLVED INTERESTS IN FORMAL ART-  
GLASS ART: TRONDURR PATTERSSON- ABSTRACT BIRDS AND ENVIRONMENTAL GLASS AND MIRROR COMPOSITON/  
ASSEMBLAGES.....MEDIUM CONNECTING WITH ASSOCIATION TO THE RUGGED ENVIRONMENT...**



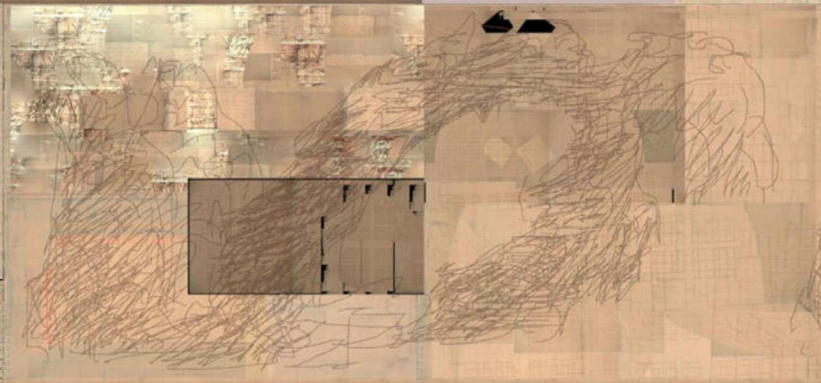


“Kelasaque” =glass: Yupik language– Eskimo: specialize in “finger masks”...





**ANCILIARY GLASS OR GLOSS: PROTOGLASS CASCADE OF BOTTLE OR BATTLE OF ALLEGHERI AND CAS-  
CAENA ALLEGORY OF CASCADE: THE SYNTHESIS OF CEZANNE UPON THIS MATTER: THAT THE COLOR  
HAS WORN THE STONE, (WATERCOLOR RENDERS ROCK BETWEEN PAINTING AND SCULPTURE)  
WHICH IS TO SAY: KOINOS OR CONSULT OF DUCHAMP AND EAKINS: FOR EAKINS THE SKIFF IS A PER-  
SPECTIVE OBJECT, FOR DUCHAMP THE OBJECTIVE IS PERSPECTIVE: IN THE LATTER YOU HAVE THE  
MATTER OF A REVOLVING GLASS DOOR, IN THE FORMER THE SKIFF OAR LOCKS ARE THE WORD  
“ASW”, (SOON TO BE AESTHETICS) OR GROMMETS OF FATE: UPON WHICH A LIKE REVOLVING UPON  
THE TROPE.**

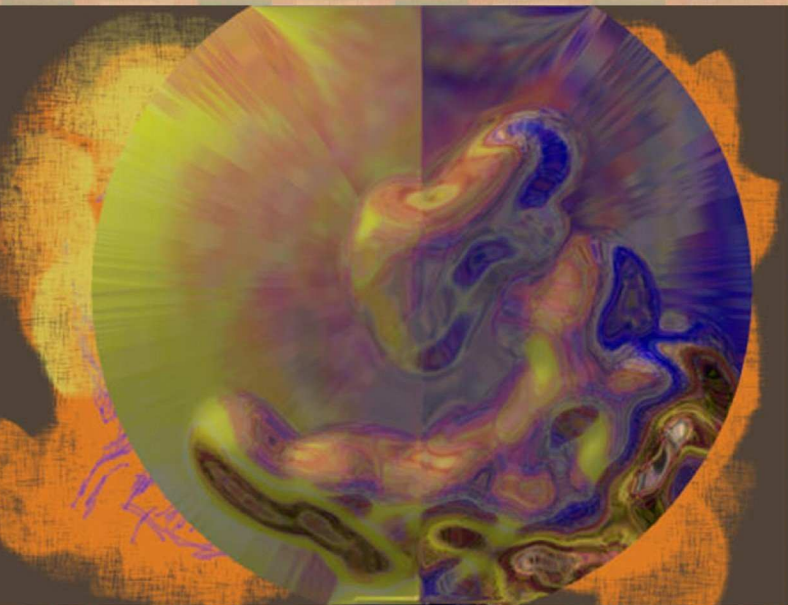


**POE-A “GLASS”= MIN NAN CULTURE: TAIWAN MATRIX OF CULTURE (SPICE ROAD BY THE SEA) MIX OF CULTURES EXTENDING BACK TO TANG DYNASTY... PARTICULAR BEAUTY OF WHITE (‘IVORY’) CERAMIC SCULPTURES OPENING SPACE.**





**WARRAY: “BASO” =GLASS : PHILLIPINE PROVINCE : SUBJECT TO TYPHOONS CULTURE IS MORE IMMEDIATE : FLOWERS  
DECORATING FOOD IN PROXIMITY WITH FABRIC AND CLOTHING STYLE CLOSELY REFLECTING AND OPEN TO SENSE OF MO-  
TION AND DANCE CULTURE**





**FINNISH: LACI = GLASS**  
**TEMPELIAUKION ATTRACTION**

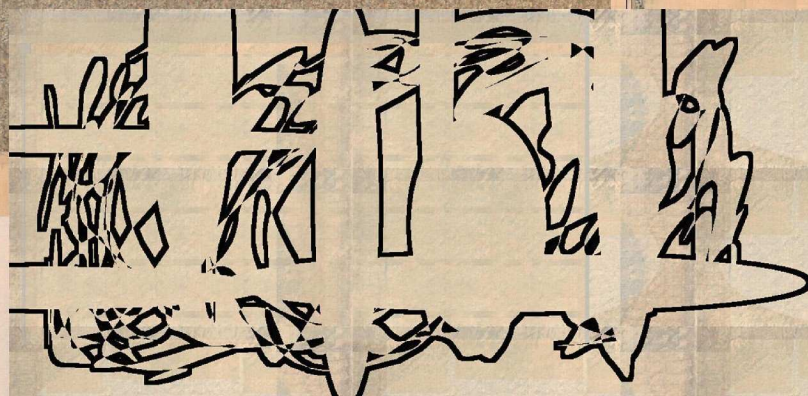
**ROCK CUT CHURCH :TIMO TUOM SUOMALNEN**  
**1961 ( ROCK CREATES FINE ACOUSTICS- USED**  
**FOR CONCERTS FREQUENTLY)**  
**SHEM AND SHAUN DEFINITELY**

CANNY FINNISH CAN BE FUNNISH FURNISHING LACI AS GLASS LUCID ( LUCW LOOSE  
AESTHETICS OF ALETHEIA TRANSPARENCY) TO LASER THE LACY LASSY JUMPED  
OVER THE LAZY BOY AND SO WAS BORN A GLASS GALLERY OF PRAXIS AND TAXIS  
AND EVEN THEN AND THERE AS NOW AND THEN A PROEM AROMA INGRES AN-  
CHORED A ROMA AND GRACE OF GLACIERED GLASS HALVE A HALF AND HALF PAS-  
SAGE IT IS TO BE IN TWO PLACES IN THE SAME TIME DRAWING EXISTENCE TO AC-  
COUNT EXEI TO MARK AND MORPHEME MILE BY MILE RUNNING IS THE GALAXY  
THE GALAXY IS THIS, THIS IS THE GALAXY OF GLASS VIKING EXISTENCE OF DIS-  
TANCE AND LEXICOLOGY VIKED OF VISOUS VITRO IN VITO CHAOS KIOSK XIOS  
DICEY ZEUS HOST AT MOST HOST AT LEAST SENSE AND NONSENSE SENSE AND NON-  
SUCH REACTIVITY SPATIAL SPECTRUM

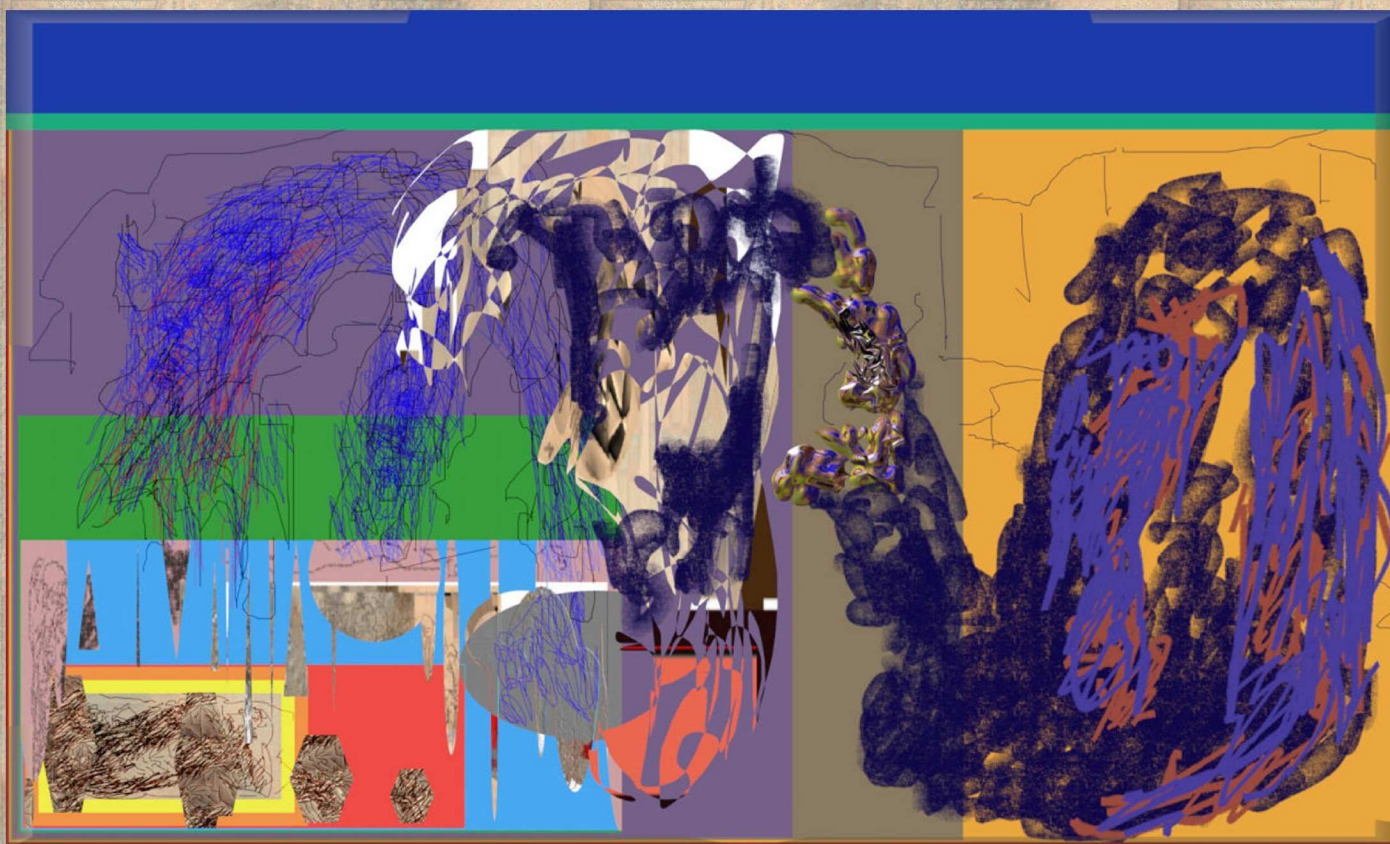




**KGALI="GLASS" SOTHO PEOPLE (BUSHMAN) BUSHMAN CAVE ART CONTINUOUS TRADITION FROM 27000 YEARS AGO. FIRST CONTACT WITH GLASS PROBABLY FIELD GLASSES?../FORMS OFTEN HAVE STENCILED QUALITY ( USED SIDES OF THEIR BOWS?) CULTURE STRUCTURES CREATIVE TIME TO DANCE, THE IMAGES REPRESENT NATURAL FORCES IN RELATION TO DANCE, OFTEN THE IMAGE QUALITY IS THAT OF EMERGENCE FROM HERD OR TRIBE AS "CATEGORY" MARKS ARE LIKE HERDS.**





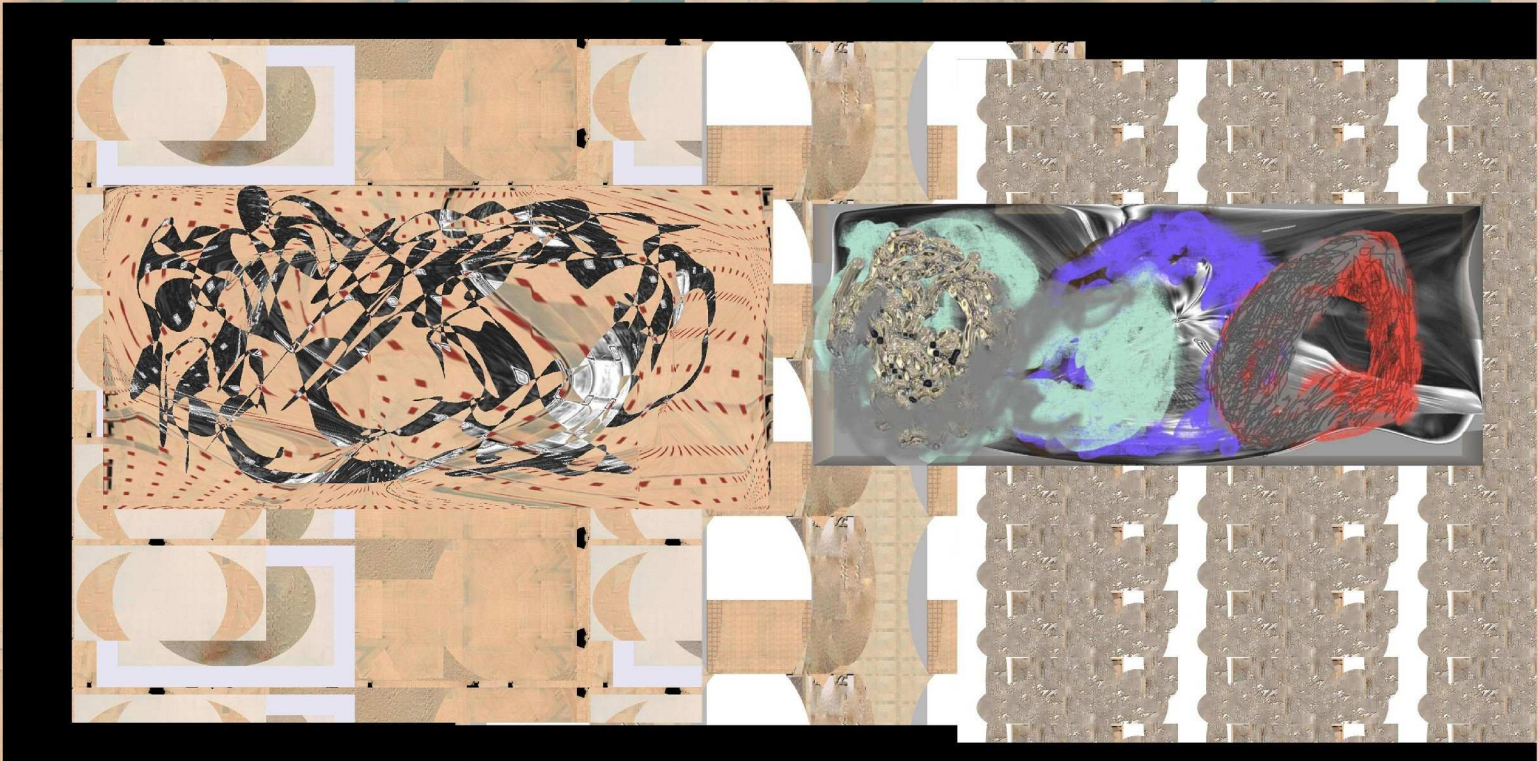


**TELUGA: INDIA: ANDHA STATE-  
GLASS= "LOTA" ( TYPE OF TWO  
HANDED VESSEL WITH CONSIDER-  
ABLE INTERNATIONAL AFFECTION...  
THE CULTURE VERY VERY LEARN-  
ING AND GAME ORIENTED, CREAT-  
ING IN DEPTH DANCE STRUCTURE,  
DRUM, BELL, KITE BOARD AND LIT-  
ERARY PERFORMANCE GAMES ALL  
EMPHASIZING COMPLEX CORTICAL  
INTEGRATION. ANTIQUITY" THAN-  
JAVAR PAINTINGS AND SCULPTURE  
WITH SAME SENSE OF INTERACTIVE  
CULTURAL ZONES OF OVER ALL  
PLAY.  
TELUGA CULTURE ORGANIZES THE  
GAME PLAY THROUGH ALL AGE  
GROUPS, IS A KIND OF OCCUPA-  
TIONAL THERAPY PHILOSOPHY**



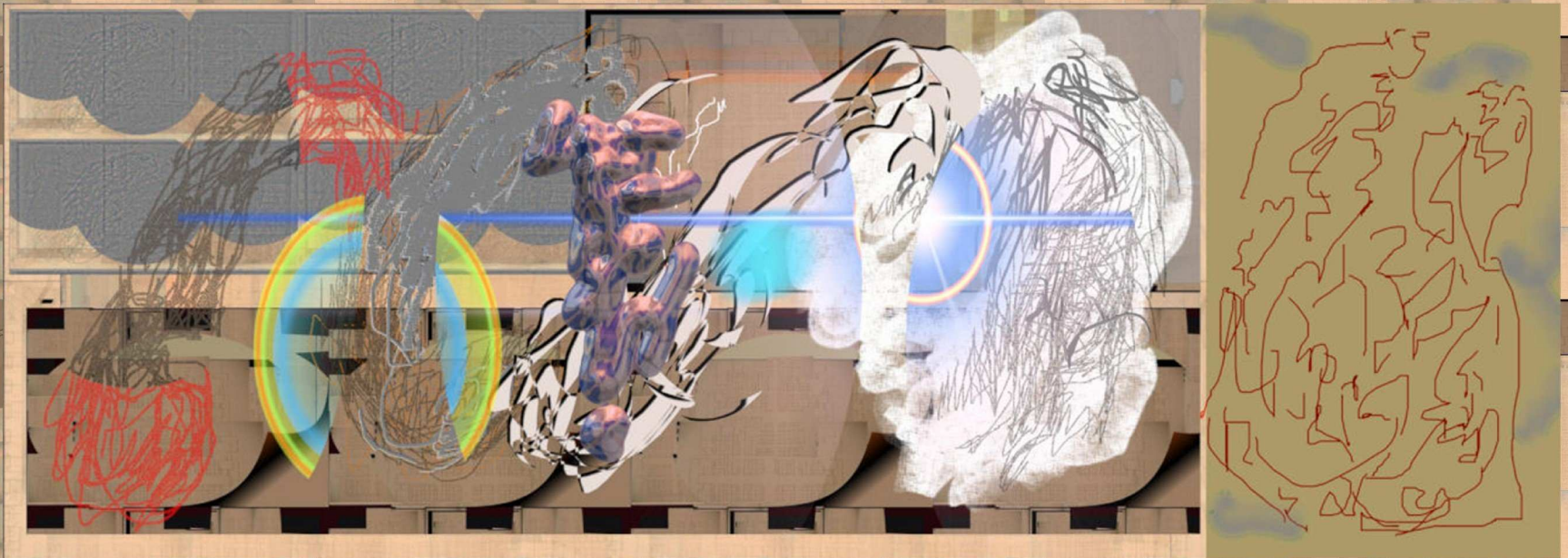


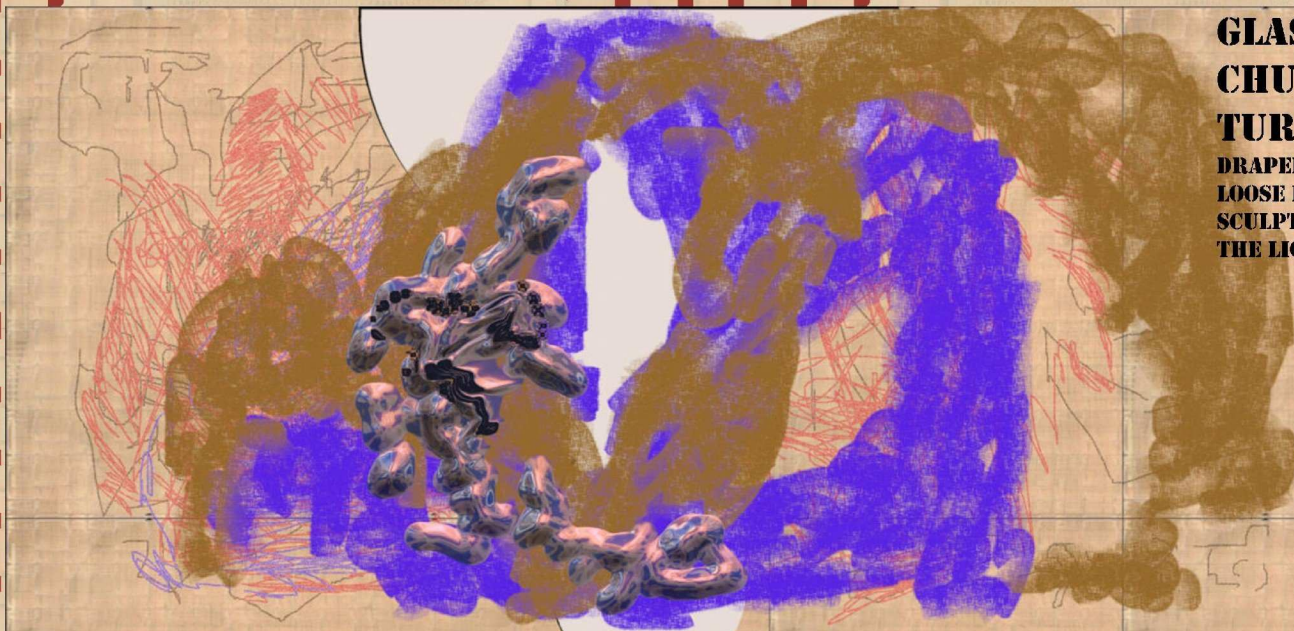
**CENTRAL MELANAU “GELAIH” = GLASS—RIVER PEOPLE OF MALAYSIAN BORNEO : STRUCTURALISM OF STILT FORMS IN THEIR DWELLINGS BECOME ALSO BROADLY EXTRAPOLATED INTO OVER ALL CULTURE . ( MALAYSIA IS THE HUMAN CULTURE COUNTERPART OF THE GALAPOGOS ISLANDS OF DARWIN’S STUDY OF ENVIRONMENTAL SEMIOTIC NICHE.**





**“VITRIOL”=GLASS IN INTERLINGUA:** IS ARTIFICIAL RESEARCH LANGUAGE BASED ON COMMONALITY IN EUROPEAN LANGUAGES, THE LANGUAGE IS A POLYGLOT, WHICH ONCE LEARNED ENABLES ONE TO THEN VERY QUICKLY LEARN THE ROMANCE LANGUAGES, ALMOST AT SIGHT.





**GLASS: “KANTAK”  
CHUVASH LANGUAGE  
TURKISH ETHNIC:**

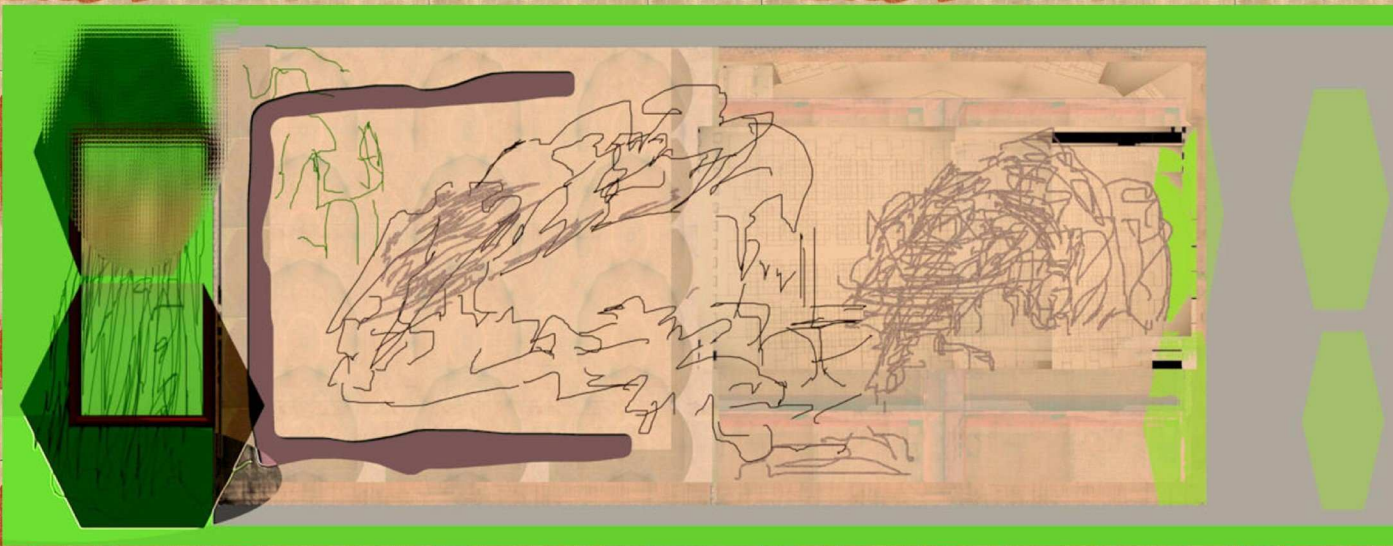
**DRAPERY SCULPTURES, CLOTHING ALSO  
LOOSE FABRIC FORMS WITH STRONG  
SCULPTURAL PROJECTION THROUGH  
THE LIGHT DRAPING.**





**“GROATS”- GLASS IN FINGAELIAN**

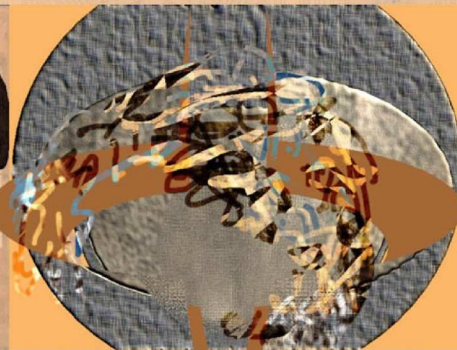
**FINGAELEAN IS AN EXTINCT LANGUAGE VIA NORMAN INFLUENCE OF MEDIEVAL IRELAND HIGHLY INSULATED AND AND PRODUCING VARIOUS BAWDY PARODIES ON ITS OWN AND BY OTHERS, OF WHICH NOT DOUBT FINNEGANS WAKE WAS AN ARCHITECT OF “ DOUBLING HIS MUMPER” SINCE IT WAS IN NORTH DUBLIN AND AS FOR ME WELL DON’T YOU KNOW ITS TIME ENOUGH AND TIME IT WAS TO SPEAK MANX ON THE ISLE OF MAN AND OTHERWISE GUINEA BY THE SEA BUT ME MYSELF I WOULD IN ALL DISENGENOUSNESS BE GENOESE AND TARDY ON THE TELEPHONE.**





**FRIULIAN: GLASS = “VERI” NORTHEAST REGION NON ITALIAN LANGUAGE, REGION CULTURE INTACT SINCE NEOLITHIC TIMES AND THEREFORE SHOWS THE INFLUENCE OF THE SURROUNDING CULTURES AS MARKING OR IMBUING . COMPARABLE TO THE MICROSCOPIC THREADS OF GLASS DEVELOPED TO STUDY “WEAK FORCES WHICH DUCHAMP QUOTES IN THE GLASS” ARCHITECTURAL RESOURCEFULNESS RELATING TO VENETIAN STRUCTURE, CURRENT CANAL SYSTEM IN UDINE, VERY LAYERED ENVIRONMENT, TIEPOLO STRONGLY ASSOCIATED WITH UDINE.**

**GLASS WIG ON GLASS SKULL: DUCHAMP’S GLASS IS ACTUALLY MORE HUMOROUS THAN HE IS GIVEN CREDIT FOR, THE WEAK FORCE HE MENTIONS IN HIS NOTES MOST PROBABLY REFERS TO THE THREADS OF GLASS ARRIVING TO FABRIC CONSTRUCTION AS EARLY AS 1750 OR SO IN WHICH THE NOBILITY OR” NATURALIA CABINETS” DEVISED GLASS FIBER WIGS, IN 1887 ONE ENGLISH PHYSICIST CHARLES VERNON BOYS TEACHER OF HG WELLS ATTACHED HEATED GLASS TO STRAWS IN A SHOT WITH A MINIATURE CANNON AND FOOT PEDAL THROUGH SEVERAL ROOMS WHICH FURTHER DEVELOPED SPUN A MICROSCOPIC FILAMENT HE COULD USE TO MEASURE THE HEAT FROM A CANDLE TWO MILES AWAY.**





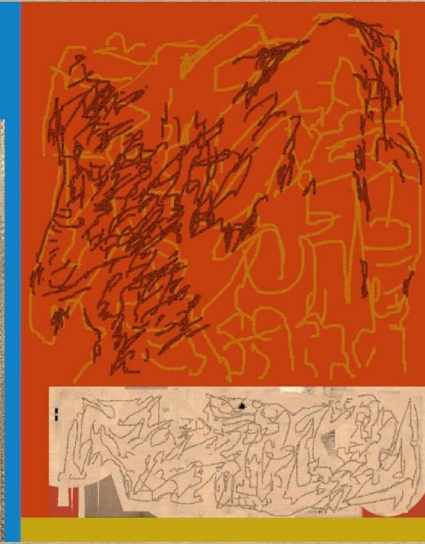
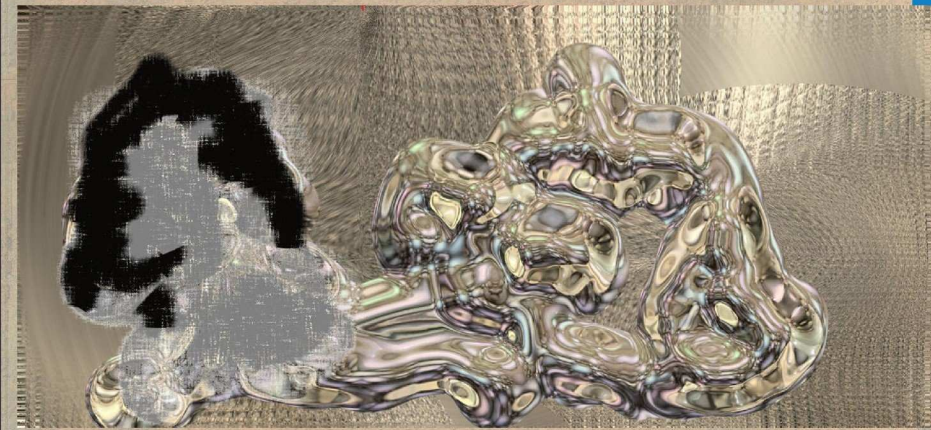
## **“PAAN” = GLASS- SHAN CULTURE**

**SHAN: CULTURE OF BURMA-NORTHERN THAILAND, LAOS, SW CHINA, MANY POCKETS. ORIGINATING IN STATES OF THE YUAN DYNASTY, ARCHITECTURE AND DANCE FORMS WHICH CARRY THE SIMPLE AND COMPLEX ELEGANCE OF THE THAI SCRIPT AS AN OVER ALL EXPRESSION OF MUDRA SENSIBILITY BY WHICH HAND SIGNIFICATION BECOMES A SEMIOTIC BETWEEN OBJECT LANGUAGES.**



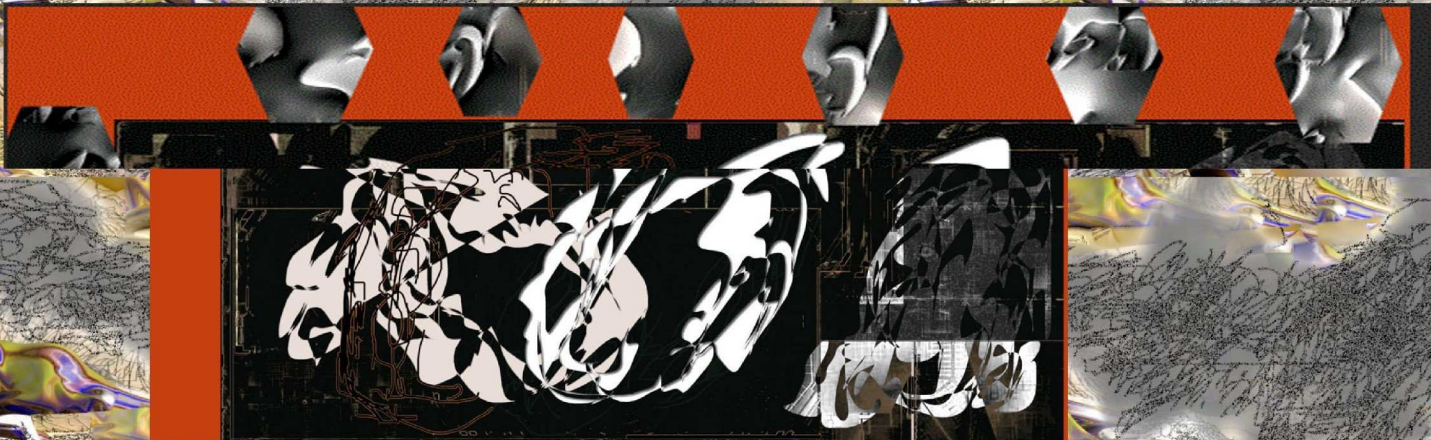


**URDU: GLASS=“ SISA”: PERSIAN-PAKISTAN INDIAN PEOPLES ASSOCIATED  
WITH GHANDARA,GRECO BUDDHISM, TIBETAN ORIGINS...MOGHUL INDIA...**



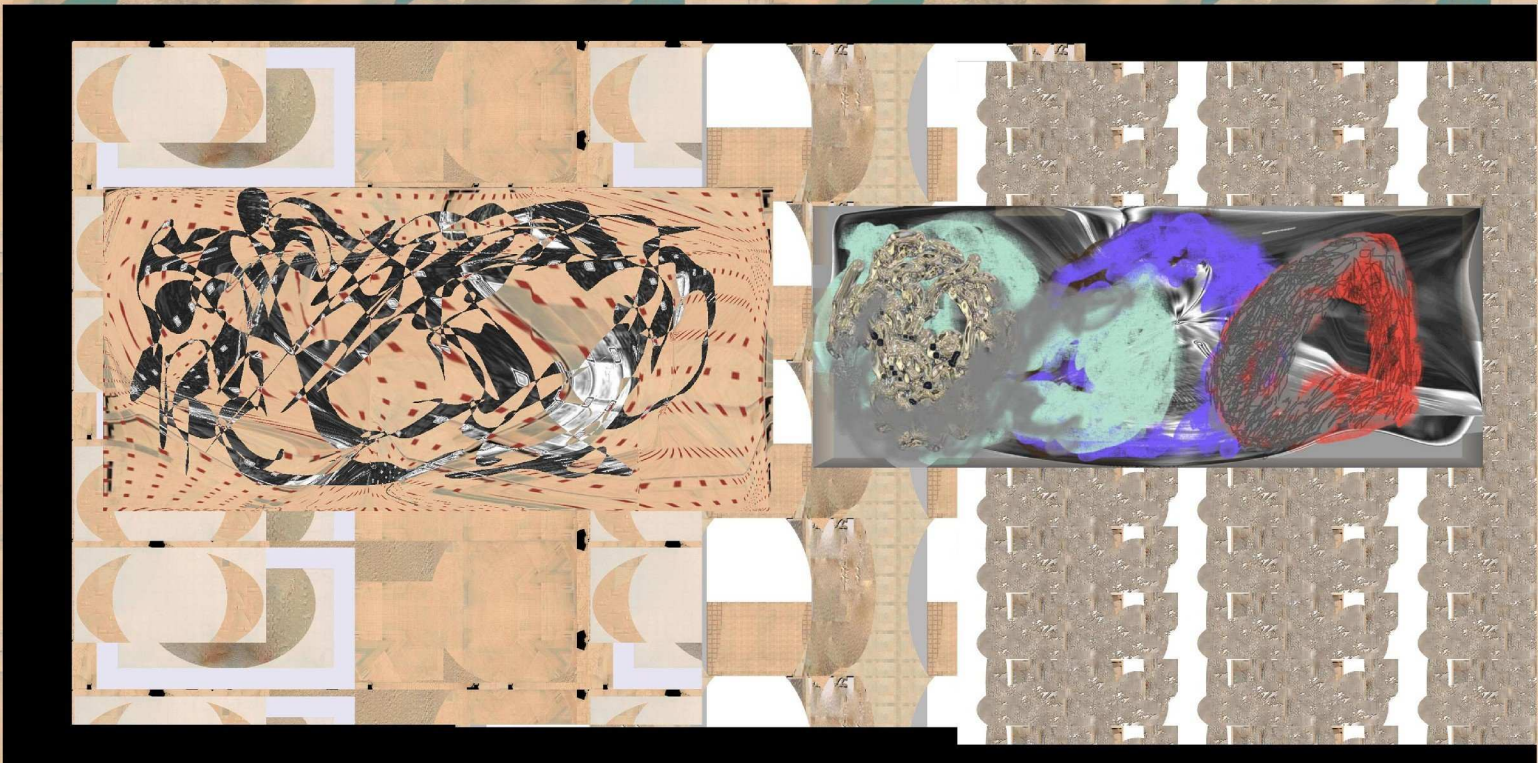


**“POTIRI” = GLASS – GREEK: POTIRI> POTE: POTENTIAL/POETICS/POIESIS/ AND ORDINANCE OF TIME  
OF PROLEPTIC ORDER AS CRISIS OR COGNATE BY WHICH ORDERS DEVISE TRANSPARENCY OF MEANS  
TO RELATE RHEA OR FLUX TO CREATIVITY, REALM, DREAM STREAM OF CONSCIOUSNESS, AND THAT  
MOVEMENT FROM ABOVE WHICH ON RETURN MARKS FLUX TO ITSELF AS CRESTING CHAOS TO DIOS  
THROUGH A SHIFTING CENTER OF IDENTIFICATION.**





**CENTRAL MELANAU “GELAIH” = GLASS—RIVER PEOPLE OF MALAYSIAN BORNEO : STRUCTURALISM OF STILT FORMS IN THEIR DWELLINGS BECOME ALSO BROADLY EXTRAPOLATED INTO OVER ALL CULTURE . ( MALAYSIA IS THE HUMAN CULTURE COUNTERPART OF THE GALAPOGOS ISLANDS OF DARWIN’S STUDY OF ENVIRONMENTAL SEMIOTIC NICHE.**



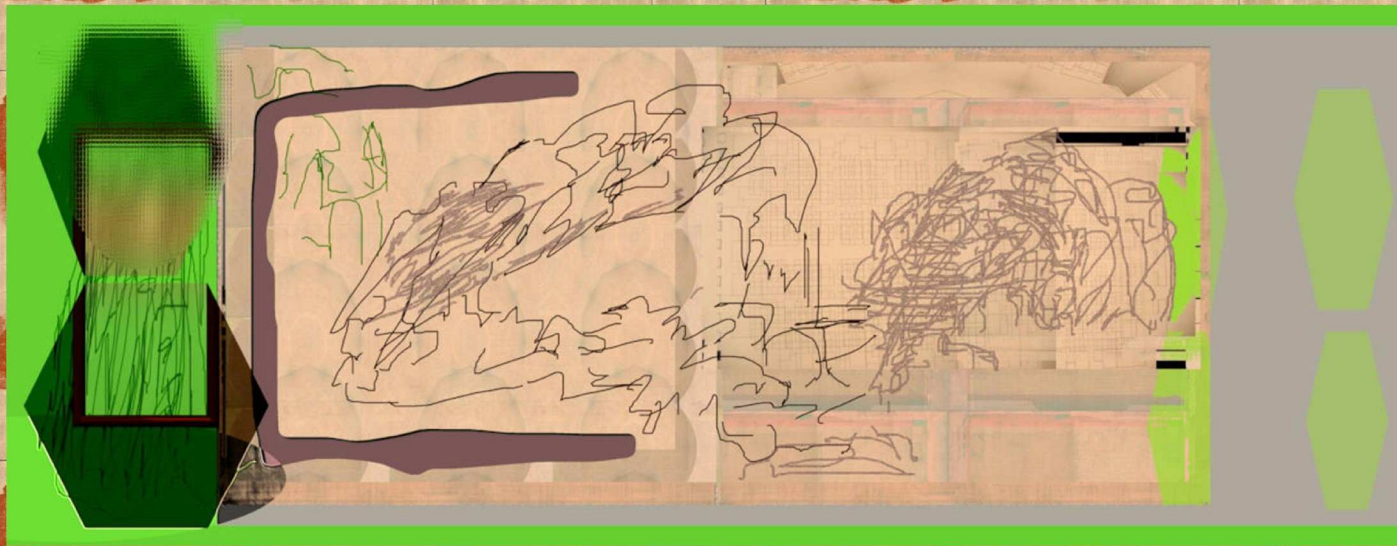
**NO= “GLASS” BOKMAL LANGUAGE: STANDARD NORWEGIAN  
(WORD “GLASSE” ON OTHER HAND MEANS “LOCK UP” ...**





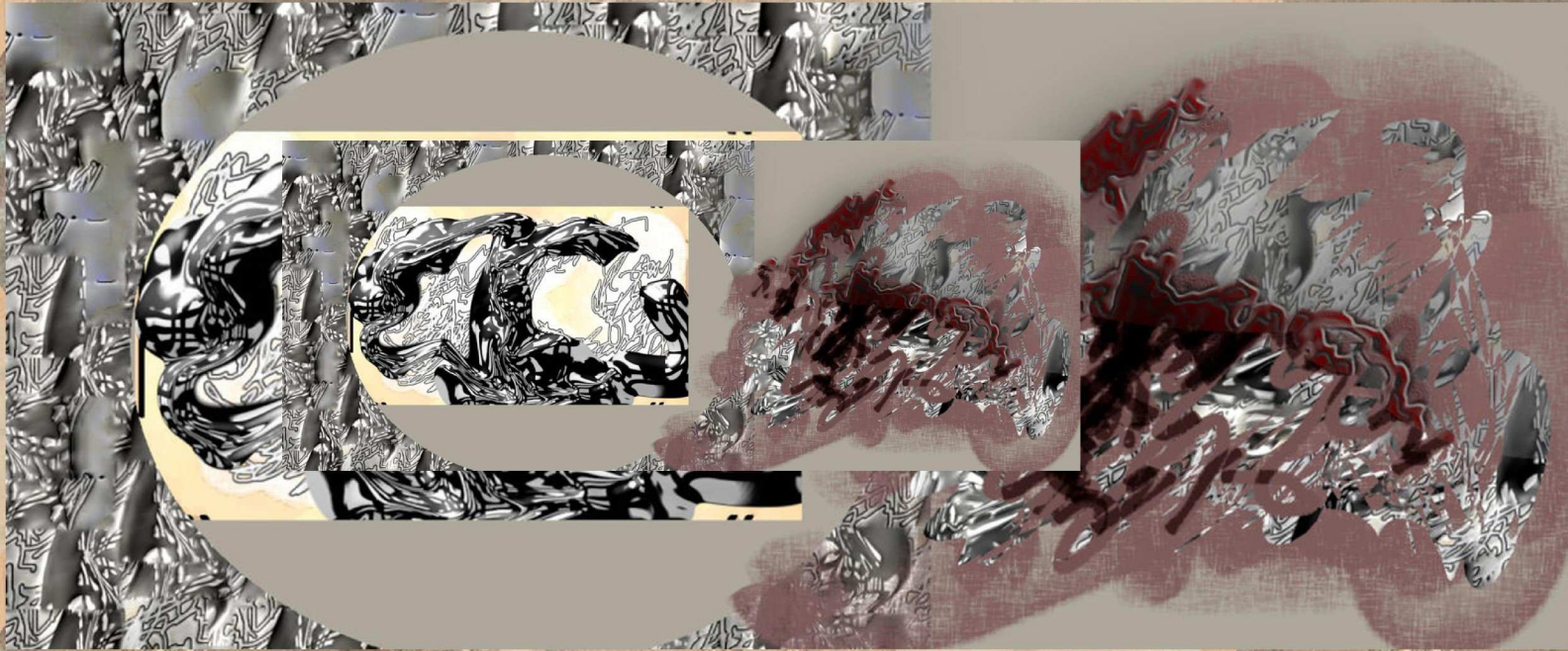
**“GROATS”- GLASS IN FINGAELIAN**

**FINGAELEAN IS AN EXTINCT LANGUAGE VIA NORMAN INFLUENCE OF MEDIEVAL IRELAND HIGHLY INSULATED AND AND PRODUCING VARIOUS BAWDY PARODIES ON ITS OWN AND BY OTHERS, OF WHICH NOT DOUBT FINNEGANS WAKE WAS AN ARCHITECT OF “ DOUBLING HIS MUMPER” SINCE IT WAS IN NORTH DUBLIN AND AS FOR ME WELL DON’T YOU KNOW ITS TIME ENOUGH AND TIME IT WAS TO SPEAK MANX ON THE ISLE OF MAN AND OTHERWISE GUINEA BY THE SEA BUT ME MYSELF I WOULD IN ALL DISENGENOUSNESS BE GENOESE AND TARDY ON THE TELEPHONE.**





**CHAMICURO- SOUTH AMERICAN TRIBE SOME 200 MEMBERS ONLY 8 SPEAKERS: “WASO” = GLASS... CULTURE OF BODY PAINT MESHEDED WITH COSTUME PATTERNS BOTH OF WHICH RHYME WITH DANCE QUALITY.**





**“VITRIOL”=GLASS IN INTERLINGUA: IS ARTIFICIAL RESEARCH LANGUAGE BASED ON COMMONALITY IN EUROPEAN LANGUAGES, THE LANGUAGE IS A POLYGLOT, WHICH ONCE LEARNED ENABLES ONE TO THEN VERY QUICKLY LEARN THE ROMANCE LANGUAGES, ALMOST AT SIGHT.**

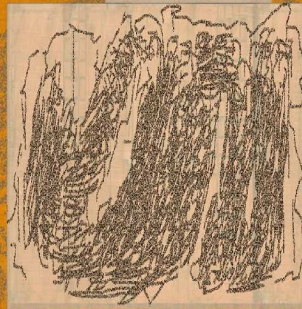


**“GLONNEY” = GLASS- MANX LANGUAGE (ISLE OF MAN) LOCAL SYMBOL THREE LEGGED WHEEL: LANDS ARIGHT LIKE ANCHOR AND RE-PELS INVADERS.**



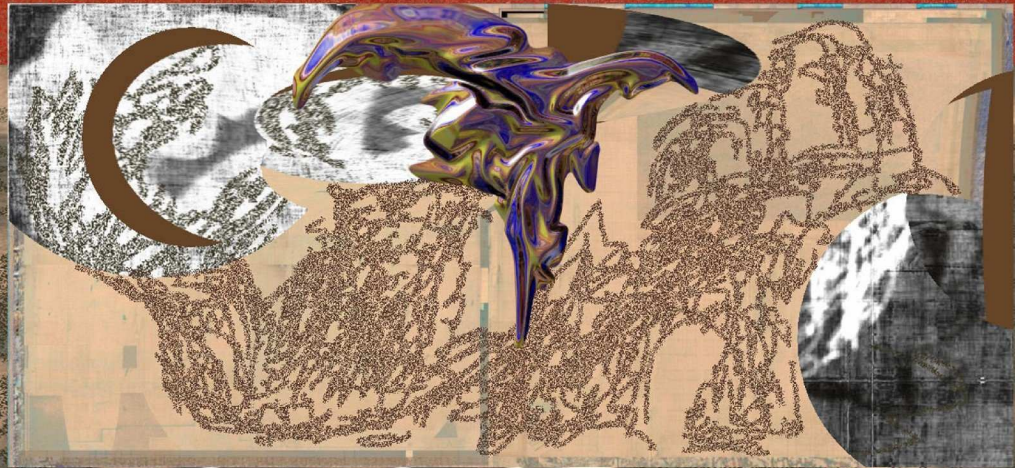


**“GLASA” NEPALESE =GLASS**  
**MOST ARCHAICALLY COMPLETE AND PRESENT**  
**SURVIVING BHUDDIST COUNTRY WITH**  
**HIGHLY DEVELOPED STUPA CRESTS**



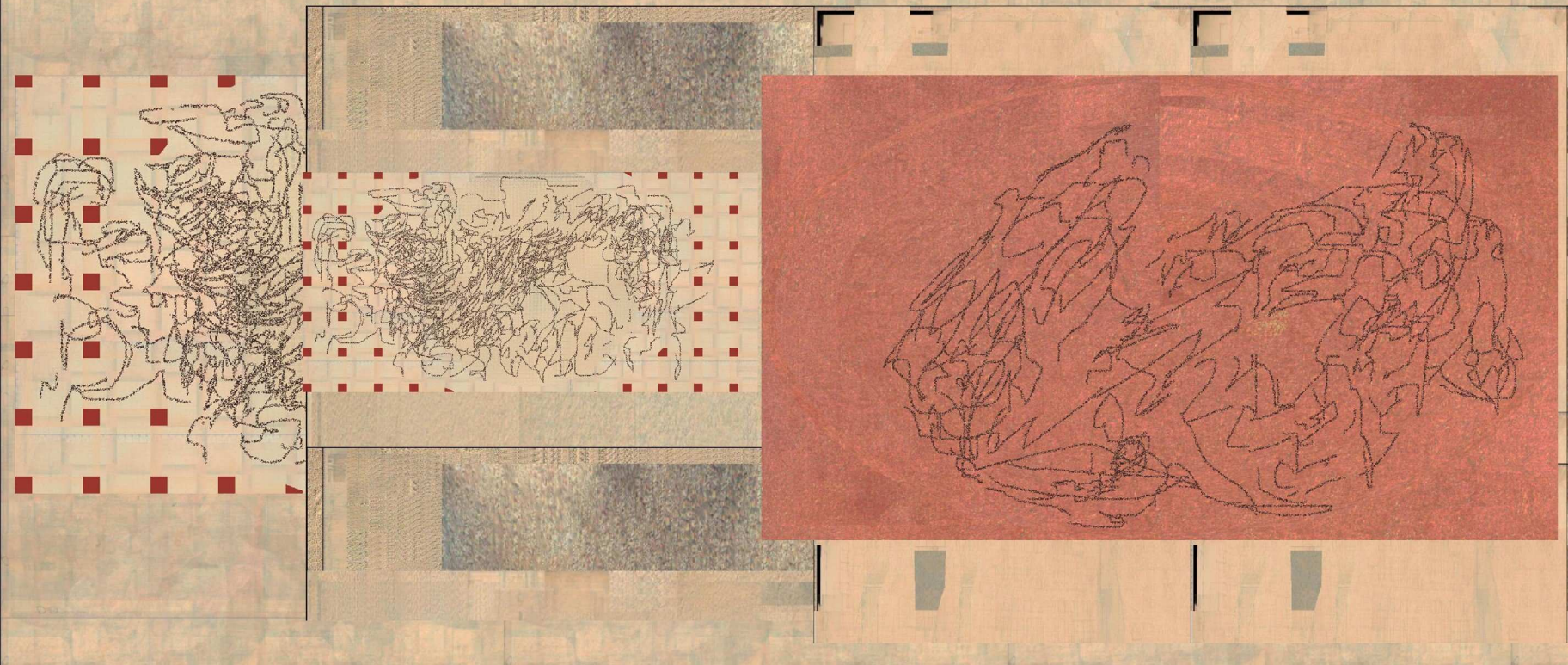


**BIDRE="GLASS"- ARAGONESE: SPANISH ISLAND ,FEW THOUSAND SPEAKERS: EARLY INTEGRATION OF ROMAN-  
ESQUE: TRAIN STATION BY FERNANDO RAMIERRE DAMPIERRIONE IN ROMANESQUE-MODERN STYLE"BRIDGES"  
TIME...**



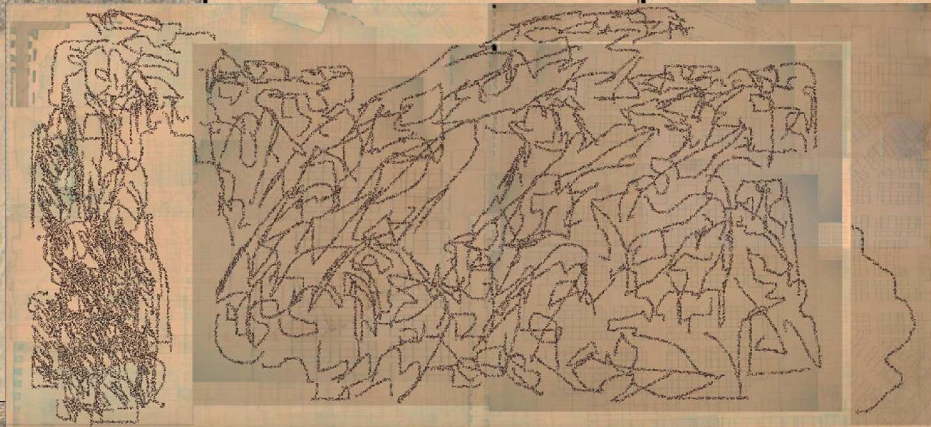


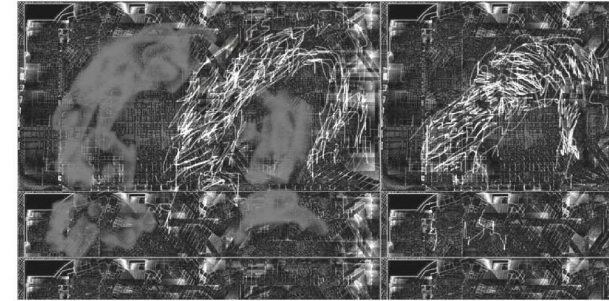
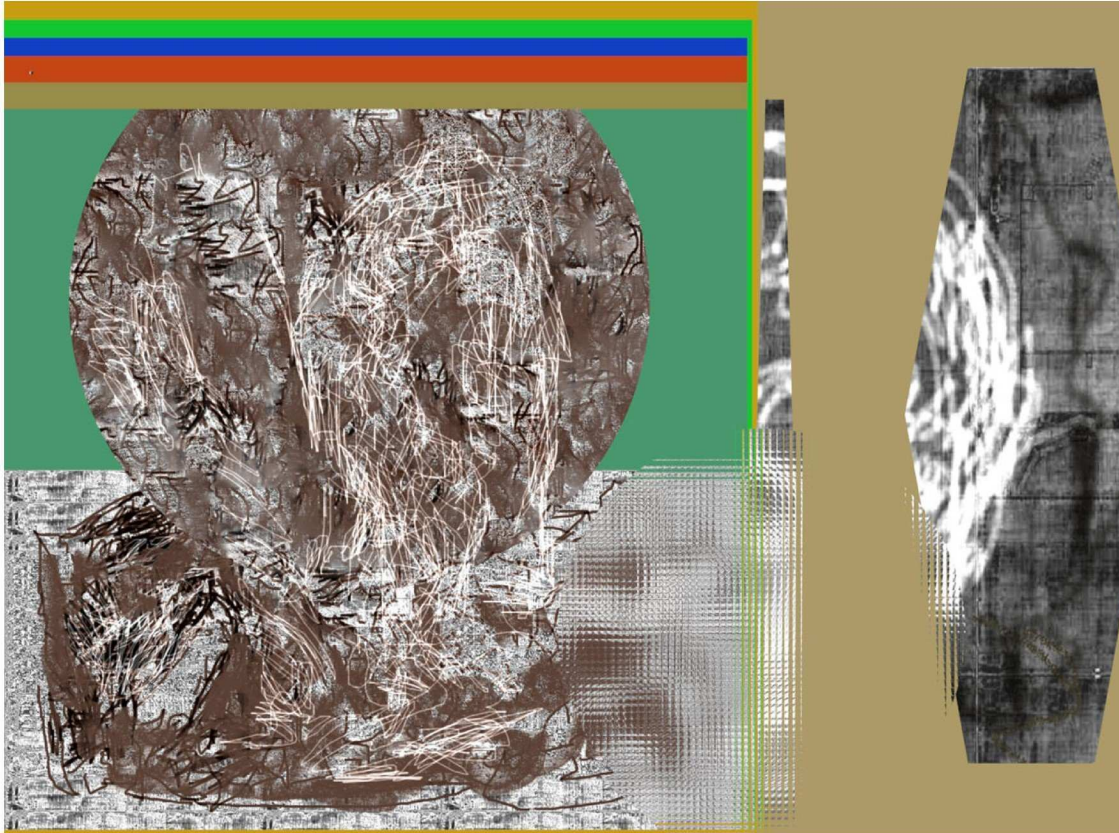
## THINKING OUTSIDE THE RED PLANNER





**BETWEEN THE SLIDING GLASS AND SLIDE GUITAR  
A SCRIBE ASIDE.**





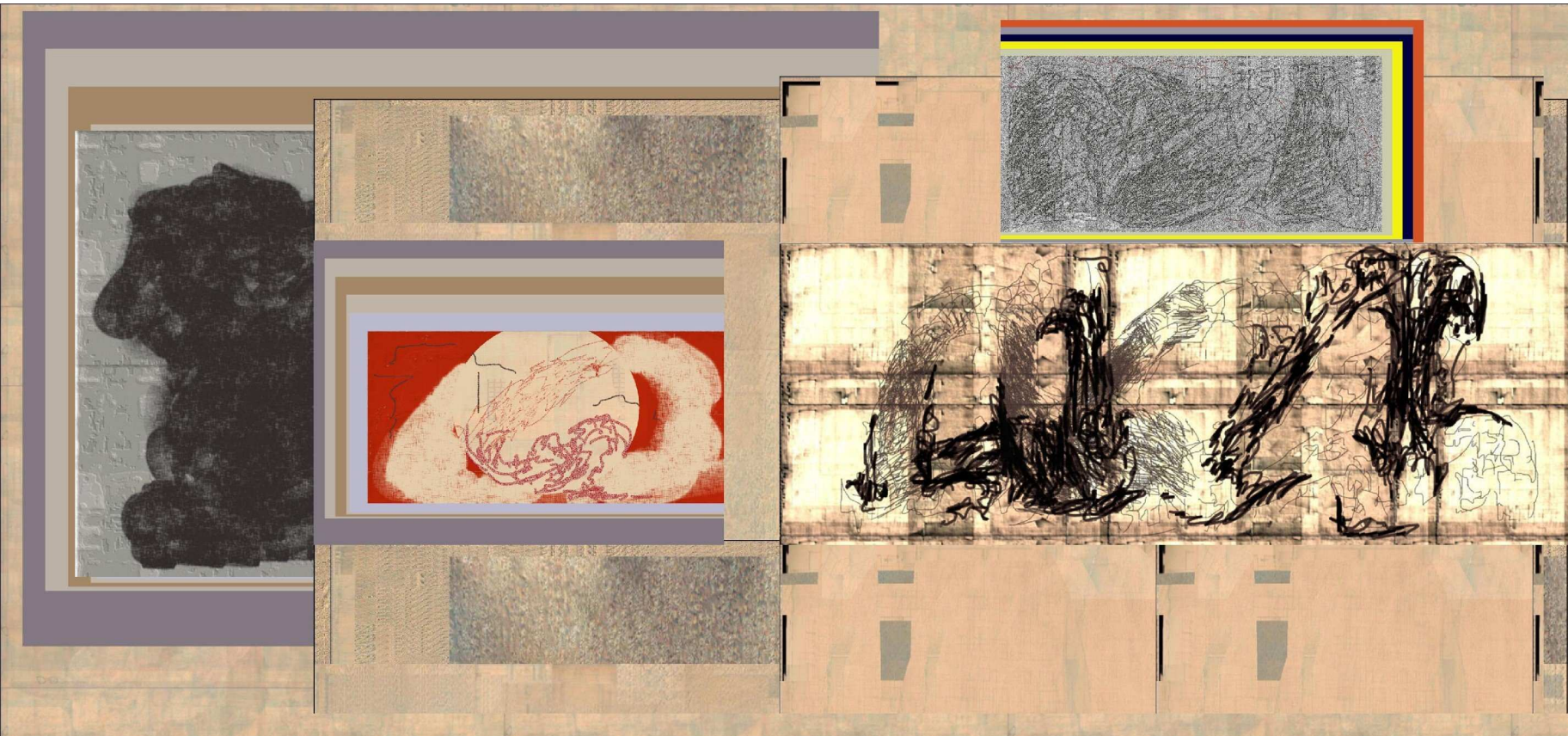
**STEEHL:**  
**“GLASS” -> SKOLT-SAMI LANGUAGE**  
**FINNISH—NORWEGIAN**  
**400 SPEAKERS**  
 . **ROOT AND BARK CRAFTS,**  
 . **HEADRESS AND HATS**  
 . **WEAVING, BEADS**  
 . **(REINDEER HERDERS STOCK—**  
**LINKED TO ICE AGE CULTURES...)**



**SLIDING GLASS WEARING TIBETAN  
COLOR LINE**











## **“PAAN” = GLASS- SHAN CULTURE**





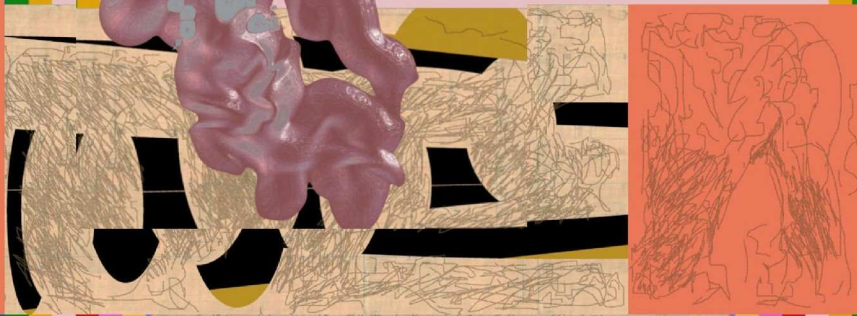

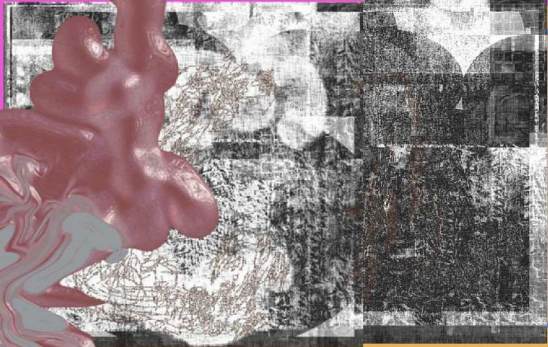

**SHAN: CULTURE OF BURMA-NORTHERN THAILAND, LAOS, SW CHINA, MANY POCKETS. ORIGINATING IN STATES OF THE YUAN DYNASTY, ARCHITECTURE AND DANCE FORMS WHICH CARRY THE SIMPLE AND COMPLEX ELEGANCE OF THE THAI SCRIPT AS AN OVER ALL EXPRESSION OF MUDRA SENSIBILITY BY WHICH HAND SIGNIFICATION BECOMES A SEMIOTIC BETWEEN OBJECT LANGUAGES.**



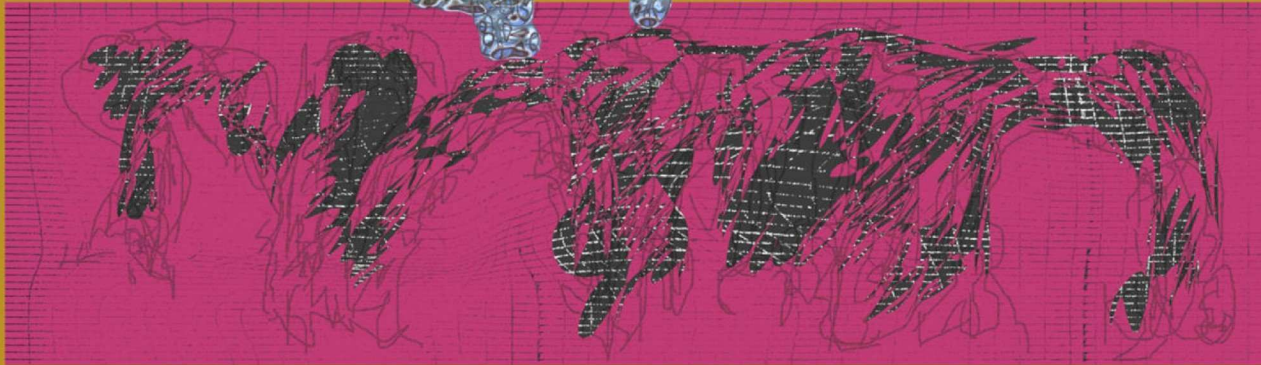




**“CRAHKAH” -GLASS-“ KYRGYZ: MOUNTAIN BAZZAR  
STATE  
IN REALM OF SPICE TRADE ROUTE WHICH REFLECTS  
INTERNATIONAL WEALTH OF ASSOCIATION AND COLOR  
VALUES OF MATERIALS AND TEXTILES LIKE A PALETTE  
AND BAROMETER OF CURRENT STATUS OF WILL AND  
COOPERATION INTERNATIONALLY...**

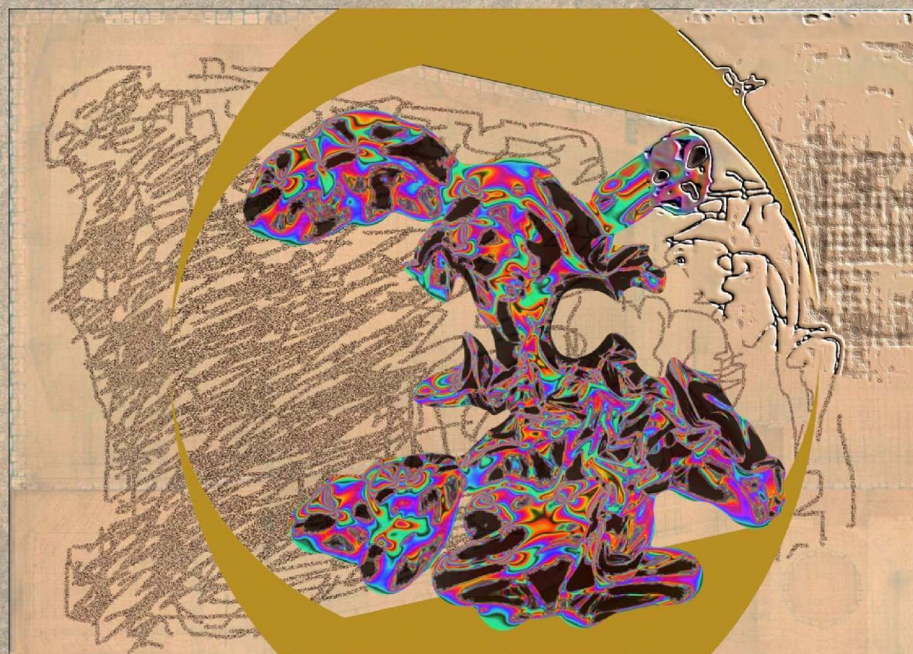


**ROMANSCH – PRE ROMAN DIALECT DISPERSED IN SWITZERLAND GLASS = “VAIDER”  
CULTURE PRIMARILY LINGUISTIC, CLOSEST ARTIFACTS ROMAN MOSAICS IN PROV-  
INCE OF RHAETIA (FLUX-RHEA) CONTEMPORARY RAILWAY VAST ROMANESQUE PY-  
LON- ARCHES SUPPORTING THROUGH GORGE OF ALPS...**





**“ULVSADI” CHEROKEE- “GLASS”: CULTURAL POTTERY FORMS ADAPT PENDENT DESIGNS OF CLOTHING AS STRUCTURAL MOTIONS INFORMING FACE MASKS OF POTTERY..**





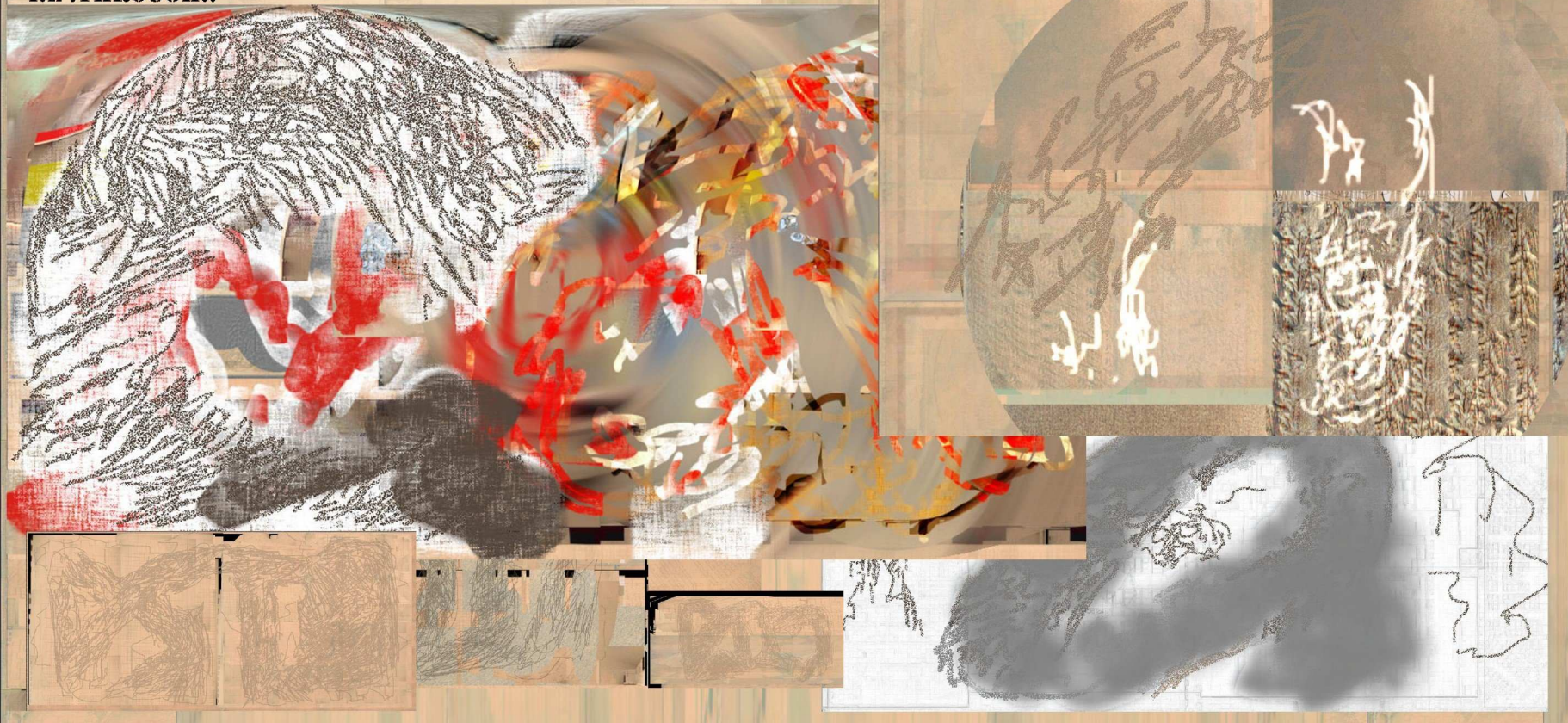
**EMILIAN LANGUAGE : "CARPI" = GLASS, BALOGNA  
DWARF GALLERIES ON MULTIPLE LEVELS EXTEND AS  
SENSE OF MATERIAL AND COLOR LEVELS OF  
DIMENSION LIKE HATS IN FRESCO PAINTINGS.**

**> CAPITOL...  
COVERED WALK WAYS MERGING**



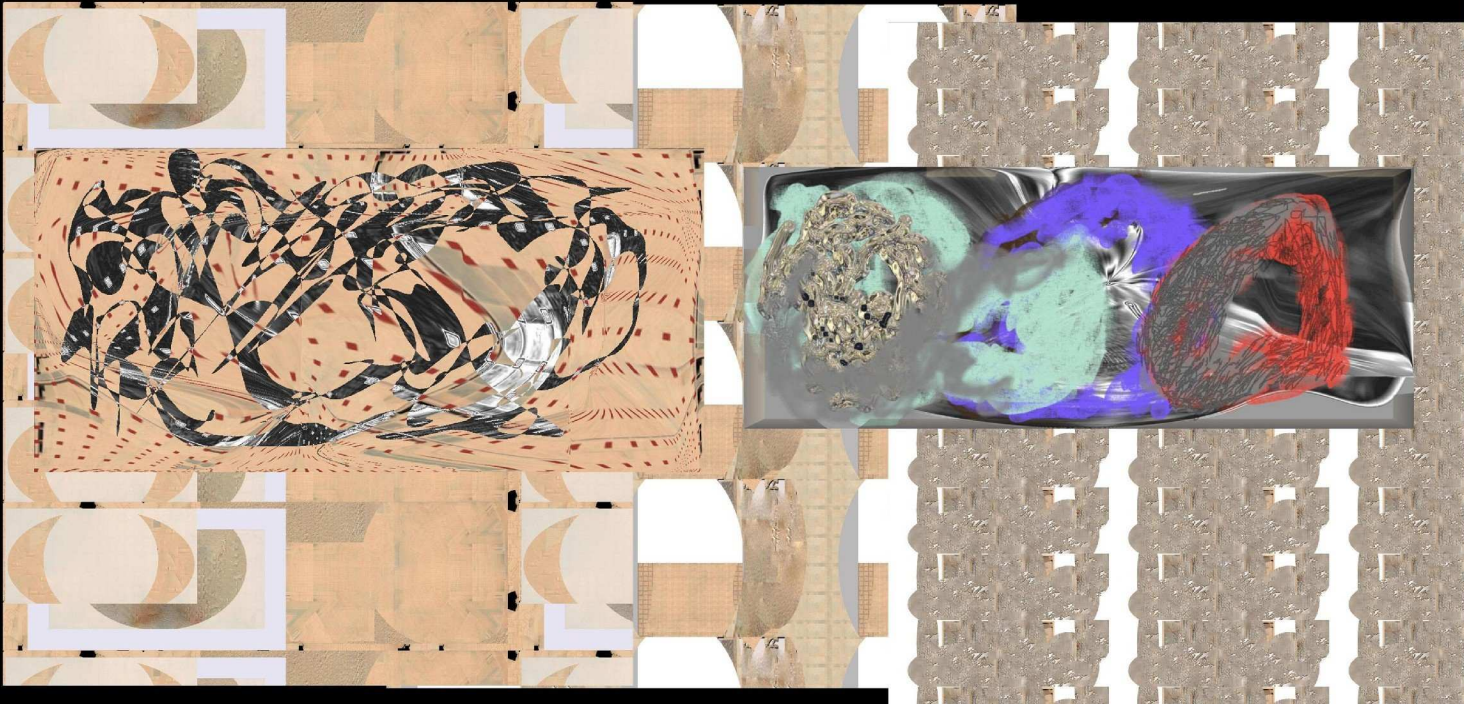


**ITALIAN :BICHIERRE: GLASS- ABRACCIARI- RELATE TO-  
I.E .THROUGH..**



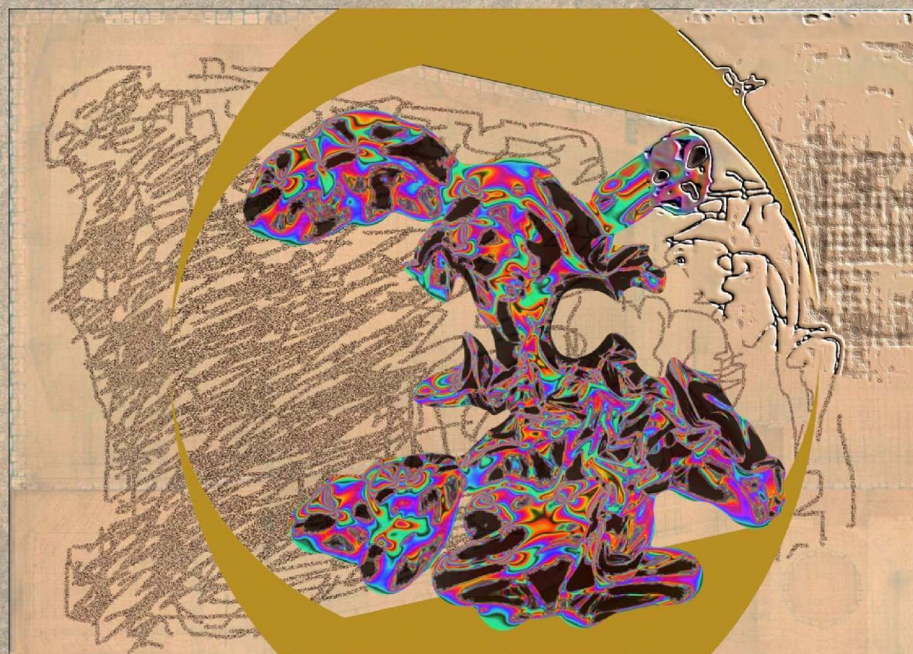


**CENTRAL MELANAU “GELAIH” = GLASS—RIVER PEOPLE OF MALAYSIAN BORNEO : STRUCTURALISM OF STILT FORMS IN THEIR DWELLINGS BECOME ALSO BROADLY EXTRAPOLATED INTO OVER ALL CULTURE . ( MALAYSIA IS THE HUMAN CULTURE COUNTERPART OF THE GALAPOGOS ISLANDS OF DARWIN’S STUDY OF ENVIRONMENTAL SEMIOTIC NICHE.**





**“ULVSADI” CHEROKEE- “GLASS”: CULTURAL POTTERY FORMS ADAPT PENDENT DESIGNS OF CLOTHING AS STRUCTURAL MOTIONS INFORMING FACE MASKS OF POTTERY..**





**FRIULIAN: GLASS = “VERI” NORTHEAST REGION NON ITALIAN LANGUAGE, REGION CULTURE INTACT SINCE NEOLITHIC TIMES AND THEREFORE SHOWS THE INFLUENCE OF THE SURROUNDING CULTURES AS MARKING OR IMBUING . COMPARABLE TO THE MICROSCOPIC THREADS OF GLASS DEVELOPED TO STUDY “WEAK FORCES” WHICH DUCHAMP QUOTES IN THE GLASS” ARCHITECTURAL RESOURCEFULNESS RELATING TO VENETIAN STRUCTURE, CURRENT CANAL SYSTEM IN UDINE, VERY LAYERED ENVIRONMENT, TIEPOLO STRONGLY ASSOCIATED WITH UDINE.**

**GLASS WIG ON GLASS SKULL: DUCHAMP’S GLASS IS ACTUALLY MORE HUMOROUS THAN HE IS GIVEN CREDIT FOR, THE WEAK FORCE HE MENTIONS IN HIS NOTES MOST PROBABLY REFERS TO THE THREADS OF GLASS ARRIVING TO FABRIC CONSTRUCTION AS EARLY AS 1750 OR SO IN WHICH THE NOBILITY OR” NATURALIA CABINETS” DEVISED GLASS FIBER WIGS, IN 1887 ONE ENGLISH PHYSICIST CHARLES VERNON BOYS TEACHER OF HG WELLS ATTACHED HEATED GLASS TO STRAWS HE SHOT WITH A MINIATURE CANNON AND FOOT PEDAL THROUGH SEVERAL ROOMS WHICH FURTHER DEVELOPED SPUN A MICROSCOPIC FILAMENT HE COULD USE TO MEASURE THE HEAT FROM A CANDLE TWO MILES AWAY.**





**QUECHU LANGUAGE : "QUISPI" = GLASS**

**INCA LANGUAGE—PERUVIAN ANDES REGION**

**WOVEN FABRICS TRADITION AND LANGUAGE OF KNOTS**

**ASSOCIATION ALSO WITH APACROHAL GLASS SKULL TRADITION**

**AND PREVIOUS CULTURE NAZCA OF THE MANY METER GEO DRAWINGS**

